

A NEW CITY HALL FOR THE GREATER NEW YORK.

F. L. Santi used to be Superintendent of Public Instruction in Rome, Italy, and was also an architect of distinction. In the latter capacity he was requested by Signor Crispi, the Italian Prime Minister, to prepare plans for a new capitol in the Eternal City. The plans were prepared, and the architect is proud to assert that they won high commendation from the Premier, and, what is more, from King Humbert himself.

But the magnificent structure which the plans foreshadowed was never built. The Banco Romano scandals and the other troubles with which the world is now familiar led to the abandonment of the great undertaking.

The plans are now in the possession of Mayor Strong, who has been asked to express an opinion upon their suitability to the needs of Greater New York. Some day there will be a new City Hall hereabouts, and it is just possible that it will be created in the image of the vast capitol which Premier Crispi would have built had he been able.

It will not be so large, Santi's original design called for a structure that might have covered nearly all the present City Hall Square. He has cut his idea down to suit his apprehension of our needs. Before proceeding to describe the plan as it now exists, it may be well to say that it won medals and was much admired when exhibited at the expositions given at San Francisco and Atlanta.

The contemplated building's present dimensions are 200 feet long by 100 feet deep, the ground covered being 20,000 square feet. Its height is two stories above the ground floor. The design belongs to the Florentine style of architecture, the effect of the whole being grand in conception, massive, yet beautiful.

Beginning at the foundation, that part of the building from the level of the street to the first floor is to be of either granite or white marble. In the center is a wide staircase leading to a "landing" from either side of which smaller stairways descend to the broad balcony. At either side of the lower stairway are two pedestals on which are heroic figures, representing Honesty and Watchfulness, each keeping an eye on the City Fathers' doings.

Along the smaller stairways and also the entire length of the balcony are statues or, rather, busts of the various Mayors of the city. The balcony extends along only that side of the building which would face the Post Office, and is meant to be about twenty feet wide.

The first story is ornamented by a number of columns on the sides of the windows. These columns are meant to be of alabaster, but as the climate is very changeable in this country, marble or granite would probably have to be substituted.

Above the center window, which is the largest and most conspicuous, is a pediment on which is the coat of arms of the State of New York, flanked on either side by two figures—Justice and Liberty.

The second story has only six windows fronting on the main side, the allegorical figures taking up most of the space. Above this floor rises three shell-like structures. In the center one is a group representing Columbia. She is standing in a chariot drawn by six horses. In one hand she grasps the American flag, in the other a sheaf of wheat, emblematic of peace. Surrounding these shells are American eagles.

At either end of the main side are towers four stories high and septagonal in shape, the each of the seven sides is a clock dial, so that the public will be able to dispense with watches.

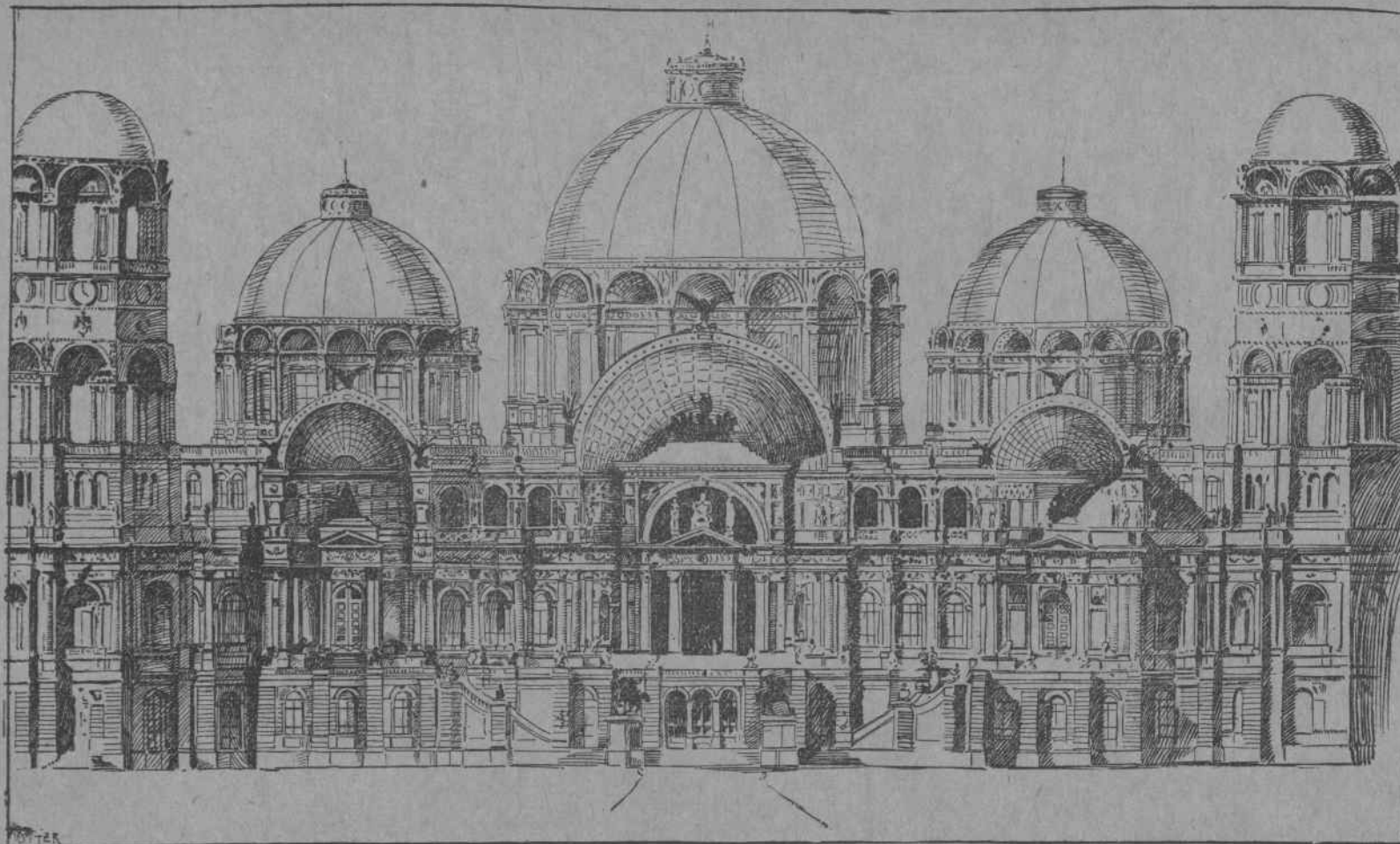
In the center of the structure and surrounding all are three domes, the center one 150 feet high, and the other two 100 feet each. The main dome, which is supposed to be gilded, is a fac-simile of that of St. Peter's in Rome. The other two are supposed to be of burnished copper. So much for the exterior.

The interior of the building is so arranged as to accommodate the public. In the basement (which is not under ground, as in the present building) will be the offices of the City Record, the composing and press rooms of this famous periodical; the janitor's apartments, the dynamo, engines and vaults for the storing of papers and documents; the police and sub-station, the office of the Mayor's Marshal.

Five million dollars will be needed to build such a building, but then the interest on the bonds which will have to be issued for the money will be about what the city pays at present for rentals.

PROPOSED NEW CITY HALL FOR NEW YORK.

This Is an Italian Architect's Idea Submitted to the Mayor.



A Magnificent Structure of the Florentine School of Architecture.

A POLICE CAPTAIN WHO IS THIEF AND MURDERER.

Courtois is the name of an individual who, holding the position of Commissary of Police, or Police Captain, in Brussels, gave his attention exclusively to committing burglaries and other crimes.

It seems pretty certain that Courtois committed more serious crime than any man in Brussels. His operations were always planned with great skill, and he never attempted any that did not promise a large return. He took every possible advantage of his official position to facilitate his operations. For years he practised without hindrance. The people of Brussels can now say with pride that he is convicted, but as long as he held office no charge could be proved against him.

Courtois affected to follow the methods of Vidocq. He kept the worst company, chiefly that of thieves and assassins.

His superiors were astonished at this, but he told them that to make a good police officer it was necessary to live among criminals in order to learn their secrets.

Courtois is accused of having robbed an old miser named Gallet, who lived apart from his wife, and confided to him a few weeks before his death a sum of 17,000 francs.

frances, and it is firmly believed that he organized the famous robbery of diamonds, which took place at the palace of the Court of Flanders, heir of the King.

Another charge against the commissary was of having robbed of 3,500 francs a shopkeeper named Routhaux, who had expressed to him a fear of robbers. Courtois persuaded him to dig a hole in his cellar, to bury his savings there, and put barrels on top. Four nights later the barrels were moved and the 3,500 francs disappeared.

When the Magistrate took his testimony, Routhaux declared that the robbery must have been a sorcerer, for, he said:

"There are only three persons in the world who knew this hiding place—myself, God and the commissary of police."

The police investigation was conducted by Courtois himself and had no result. Incidentally he accused Madame Routhaux of committing the robbery.

He was retired in 1895, in consequence of professional eccentricities, and with an income of but 250 francs a year found himself in distress. He tried the business of illicit distiller but failed. He was in the last ditch on April 26, 1896, when an old woman of property, Madame Herry, living in the Rue de l'Arbre Beut, at Isselles, near Brussels, was found assassinated in her bed.

She had been strangled in her sleep. Not a thing was disturbed. Her gold watch lay on the night table by her bed. But a strong box behind a wardrobe had been taken, and this contained most of the property of the dead woman.

Immediately after the robbery a broker informed the police that a man calling himself Lefebvre had brought certain Belgian Government bonds and some railway stock to him for sale. Lefebvre's description corresponded to that of Courtois. The broker recognized the portrait of Courtois as that of his customer.

A visit was made by the police to the house of Courtois, and there various bonds and other property of Mme. Herry were discovered. While Courtois was under arrest her earrings were found on him.

Among the intimate friends of Courtois was one Restaux, otherwise Mic-Mac, who lived with a woman named Catherine Crossmann.

Immediately after the robbery at the Court of Flanders palace these two, who had been miserably poor, became mysteriously opulent. Crossmann was one of the most bediamonded women in the city.

Restaux since then had been under suspicion. When Courtois was arrested for the crime of the Rue de l'Arbre Beut, the police also visited Restaux. The police found on Mme. Herry's mantelpiece a broken knife which corresponded to the description of Restaux's pocket knife. On the night of the crime he had been seen taking a large object to the house of a "fence" named Devos. This turned out to be the strong box of Mme. Herry. When the wife of Devos heard of the arrest of Courtois she fell dead.

After a trial of fifteen days Courtois and Restaux have been condemned to death.

HOW A TURRET EXPLODES.

Naval officers are talking about the explosion which recently occurred in the turret of the Russian battle ship Sissol Veliki, resulting in the total destruction of the heavy steel turret, the permanent injury of two great guns and the instant killing of one officer and fourteen men. Fifteen men and one officer also subsequently died from the result of this accidental explosion, which in a striking manner has shown what may be expected of our modern men-of-war when the next great naval engagement occurs.

The explosion which wrecked the turret of the Sissol Veliki was occasioned by the premature discharge of the powder in one of the guns, while the ship was engaging in gun practice off Crete. She is one of the fleet of men-of-war sent to Crete by the European powers during the pending troubles there.

She is in every sense a modern ship, representing the latest developments of construction and ordnance. She uses modern smokeless powder and her guns and turrets are of the latest pattern.

The importance of this explosion lies in the fact that it is the first occurrence of the kind since modern steel battle ships were introduced. It shows just what will happen to a turret and to the men in it if the charge in the gun accidentally explodes.

On the afternoon of March 15, the Sissol Veliki put out of Suda Bay for gun practice. She spent several hours practising her crew at floating targets.

Just as the last shot was about to be fired one of the vessel's guns suddenly exploded, owing, it is thought, to the insufficient screwing home of the breech. This was the charge in a big gun in the forward deck turret.

One-half of the top of the turret was blown into the air and fell upon the deck, destroying part of the bridge. The other half of the top of the turret, after being blown into the air, fell into the sea.

Several men on the bridge of the ship were instantly killed. Every man in the turret was instantly killed, or soon died from the effect of his injuries.

The entire inside of the turret was laid bare by this explosion, which blew off the top, tore out the steel casing and wrecked the delicate mechanism of the breech of the two big guns. This, in the opinion of naval experts, shows what is likely to happen to one modern steel battle ship should a hostile shot penetrate the turret through the gun openings.

These openings are large enough to allow for the elevation and depression of the guns, leaving free spaces big enough to permit the passage of a large shot. The men inside a turret are constantly handling large charges of ammunition during gun practice, and in an engagement there will be four or five charges of the new powder in the turret at one time.

Should these charges be set off by the entry of a shot or by accidental explosion, it is now believed that no man in that turret will ever live to tell the tale.

Pauline Joran, Who Sang the Sunday Journal's Magnificent Easter Anthem, by Mascagni, in London the Other Day.

HOW TO TELL A SPENDTHRIFT.

Professor Allen Haddock, of San Francisco, has been a close student of phrenology for many years, and consequently of men and women of all classes, and he says there are unmistakable signs in the human make-up which distinguish the accumulator of wealth from the natural-born spendthrift. He says that when you meet an acquisitive man you will see that his head is broad, and, according to the law of correspondence, there must be a broad chest and a hardy constitution. The face is full and round, indicating a system that is well nourished, capable of not only resisting disease, but with a strong brain overcoming all obstacles in his path to wealth. It is an aggressive type, and such as he are well adapted to commercial pursuits.

This is not a high moral type of brain, but of the earth earthy. You can see how wide the head is above and behind the ears at secretiveness, giving tact and policy, while the mouth is close, the lips being firmly compressed.

This is not a young man that would care for books or prosy sermons, but would take an interest in anything which would pay tribute to his selfish nature, whether he should be engaged in commerce or politics. The eyes are rather open and full, indicating fairly good language, but he is not very communicative, he keeps his own counsel, and would not be likely to reveal his thoughts or intentions to even his nearest friends. In his "stiff upper lip," which corresponds to the rather high crown at firmness, you can read determination and persevering industry.

The spendthrift, on the other hand, shows, says Professor Haddock, a different type of head, it being long and narrow. His neck is long, and, correspondingly, the chest and body will manifest the same characteristics. His acquisitiveness is small. He has little sense of money value, is wasteful and improvident, taking too little thought of riches; is naturally a poor manager and also lacks executive power or destructiveness, which gives force of character; has no disposition to be saving, never accumulates wealth, but is satisfied to get along from day to day without providing for the future.

Judging by the height of the crown at firmness, he is wilful. His nose is long, but concaved, and betrays weakness. Such young men should never enter commercial pursuits on their own account, but content themselves working for wages.

His face shows a lack of vital force—the lower part of the face on a line with the outer angles of the mouth is narrow. Here are located the poles of the stomach. The cheeks are hollow, indicating that he is weak in digestive and assimilative organs, hence nervous and irritable; lacks recuperative power, soon tires out through physical and mental labor and should be engaged in some light work where the pay comes regularly.

She Created the Role of Beppo in Mascagni's "L'Amico Fritz."



And It Was Fitting That She Should Be First to Sing the New Anthem.

MASCAGNI'S HYMN.

Pauline Joran, the Opera Singer, Sings Also Praise of the New Music.

March 26, 1897.

"25 Mortimer st., Cavendish sq., West. W. R. Hearst, Esq.:

"Sir—I cannot express to you the pleasure it gave me this afternoon to sing over the new Easter hymn written by Mascagni for the New York Journal. It is, indeed, a beautiful composition, and when given with full chorus and orchestra will be sure to rival its sister Easter hymn from the 'Cavalleria Rusticana.'"

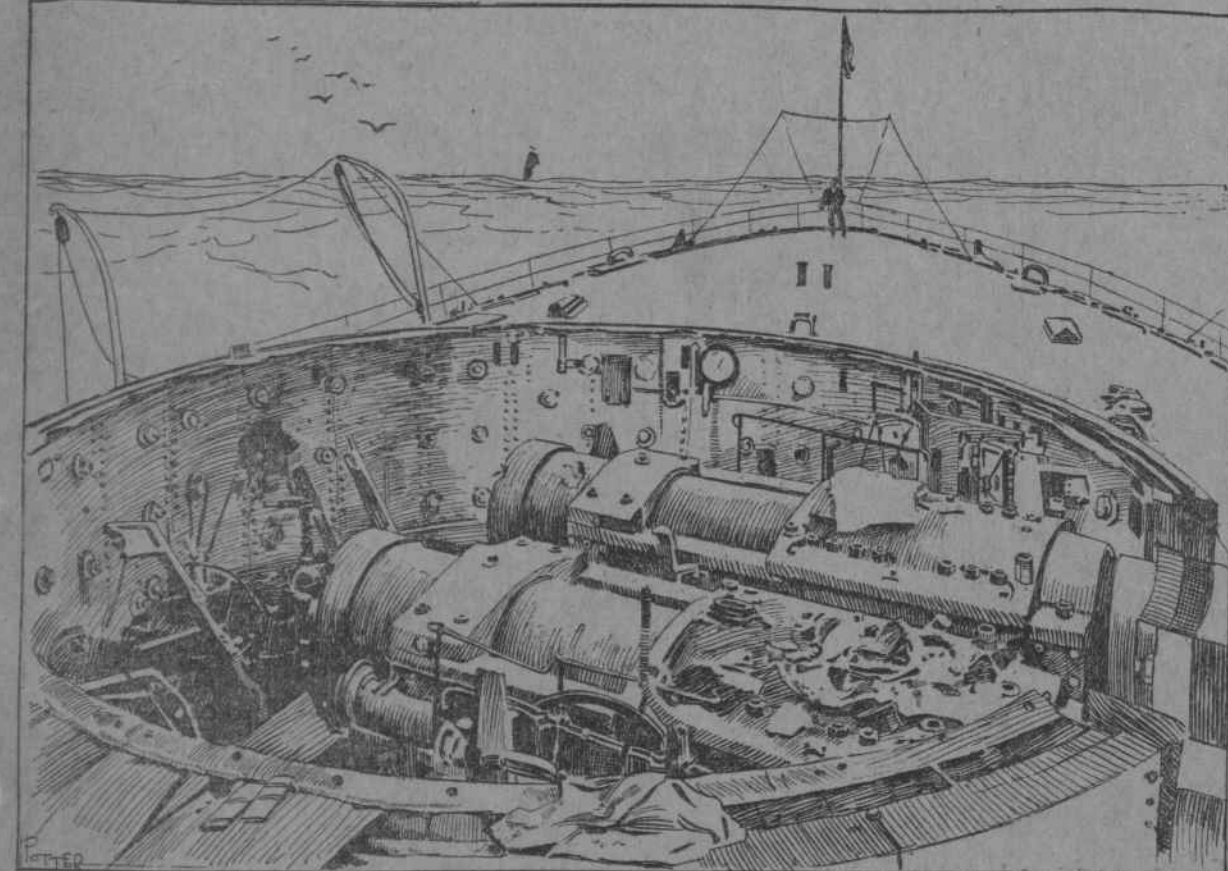
"It is quite a coincidence, and I deem it a privilege, that I should have been the first singer to try the music fresh from the pen of the composer, whose happy idea of putting a violin solo into 'L'Amico Fritz' was the cause of my becoming an opera singer, for, as you know, it was in that opera I made my debut at Covent Garden four years ago under his direction, and it was as Santuzza in 'Cavalleria Rusticana,' at the Teatro Lyrico, in Milan, that I began my career in Italy, much of the success of which was due to Mascagni's many favors and kindnesses."

"Wishing his Easter hymn every success over home, believe me

"Very sincerely yours,

"PAULINE JORAN."

Miss Joran has just completed an engagement at the Prince of Wales's Theatre in London, where she bore half the burden of the operetta of "The Maestro di Capella." For four years she has sung in grand opera in London, both English and Italian, and she is at present busy with an effort to give an English season of grand opera there this year.



The Turret of a Modern Warship After an Explosion. (FROM A PHOTOGRAPH.)



The Difference Between a Money Maker and a Money Spender.